



TITLE:

龍門石窟の研究 : 河南洛陽(Text-English)

AUTHOR(S):

水野, 清一; 長廣, 敏雄; 塚本, 善隆; 春日, 禮智

CITATION:

水野, 清一 ...[et al]. 龍門石窟の研究 : 河南洛陽. 1941

ISSUE DATE:

1941-08-30

URL:

<http://hdl.handle.net/2433/151135>

RIGHT:

A STUDY OF THE BUDDHIST CAVE-TEMPLES
AT LUNG-MÊN, HO-NAN

PUBLICATION OF TÔHÔ-BUNKA-KENKYÛSHO

A STUDY OF THE BUDDHIST CAVE-TEMPLES
AT LUNG-MÊN, HO-NAN

BY
SEITI MIDUNO
AND
TOSIO NAGAHIRO

APPENDIX: I

BUDDHISM UNDER THE NORTHERN WEI DYNASTY
AS SEEN IN THE CAVE-TEMPLES AT LUNG-MÊN

BY ZENRYÛ TUKAMOTO

APPENDIX II

LUNG-MÊN EPIGRAPHY (In Japanese)

BY
ZENRYÛ TUKAMOTO, SEITI MIDUNO
AND
REITI KASUGA

THE ZAUHO PRESS
TOKYO, 1941

TO THE MEMORY OF
PROF. KÔSAKU HAMADA
THIS ACCOUNT IS DEDICATED

PLATES

	Page
Western Hills of Lung-mên, viewed from the East.	Frontispiece.
1. Reliefs in the Frame of the Main Niche on the Left Wall; Cave XVII	66
2. Temple Ch'ien-ch'i-ssü, viewed from the North	7
3. Lung-mên, the Dragon Gate through which flows the River I, viewed from the Nearabout of the Temple Ch'ien-ch'i-ssü	7
4. Standing Vajrapâni outside the Cave P'ing-yang-tung, Cave III	14
5. Stêle of the I-ch'üeh Caves, carved out in 641 A.D., outside Cave III	25, 26
6. Vault of Cave III	18, 19
7. Vault of Cave III	18, 19
8. Seated Main Buddha of Cave III	16-18
9. A, B) A Pair of Lions in Cave III	14, 15
C) Figures of Ten Deities on the Left Frieze of the Fore Wall, Cave III	25
10. Attendant Bodhisattva to the Left of the Right Trinity, Cave III	18, 19
11. Attendant Arhan to the Right of the Main Buddha, Cave III	18, 19
12. A) Lower Part of a Niche on the Right Wall, Cave IV	28
B, C) Niches of Seated Buddha with Legs down, near Cave V	31
13. A) Seven-Storied Pagoda in Relief, outside Cave XIV	56
B) Niche framed with Pagoda in Relief on the Outside Wall of Cave XVI.	61
C) Small Cave with Projecting Roof, near Cave XI	38
D) Niche with Projecting Roof, North of Cave XII	40
14. Seated Main Buddha of Cave Wan-fo-tung, Cave IX	33
15. Upper Part of the Same Buddha, Cave IX	33
16. A) Ânanda, Attendant to the Right, Cave IX	34
B) Kâśyapa, Attendant to the Left, Cave IX	34
17. Upper Half of the Kâśyapa Statue, Cave IX	34
18. A) Upper Corner of the Back Wall, Cave IX	34
B) Polygonal Pedestal of the Main Buddha, Cave IX.	33
19. Celestial Musician on the Frieze of the Right Wall, Cave IX	35
20. A, B, C) Celestial Musicians and Dancers on the Frieze of the Right Wall, Cave IX	35
21. A) Ten-Thousand Buddhas on the Side Walls, Cave IX. Detail	34, 35
B) Thousand Maitreyas on the Right Reveal of the Entrance, Cave IX.	33
22. A, B) Soaring Celestials on the Ceiling, Cave IX	34
23. Lotus Flower Design on the Ceiling, Cave IX	34
24. A, B) Two Lokapâlas on the Fore Wall, Cave IX	35
25. Upper Half of Dvârapâla on the Right Outside Wall, Cave IX	32
26. A, B) Adoring Bhikshus, carved on the Outside Wall, Cave IX.	32
27. Door-way of the Cave IX and Temple Hsiang-shan-ssü on the Opposite Bank	32
28. General View of Cave XI	37
29. A) Attendant Arhan to the Right, Cave XI	37
B) Upper Half of the Attendant Arhan to the Right, Cave XI	37
30. Breast of the Left Bodhisattva in the Cave Lien-huatung, Cave XIII	43, 44
31. A) Leaf-Shaped Nimbus of the Right Bodhisattva, Cave XIII	43, 44

PLATES

	Page
B) Breast of the Right Bodhisattva, Cave XIII.	43, 44
C) Lowers Part of the Right Bodhisattva, Cave XIII	43, 44
32. Soaring Celestials on the Vault, Cave XIII	45, 46
33. A) Dvârapâla at the Doorway, Cave XIII	42
B) Vajrapânis of the Small Niches on the Right Wall, Cave XIII	42
34. A) Dragon-Crowned Stêle carved on the Right Wall, Cave XIII.	48
B) Niches on the Stêle, Cave XIII. Detail.	48
35. Entrance Reveal to the Right, Cave XIII	42
36. A, B) Niches on the Right Wall, Cave XIII	48, 49
37. A, B, C) Niches on the Left Wall, Cave XIII	51, 52
38. A) Niches on the Left Wall, Cave XIII.	52
B) Niche on the Left Wall, Cave XIII	52
39. Niche Dedicated in 527 A.D. on the Left Wall, Cave XIII	51
40. A) Seated Main Buddha, Cave XIV.	57
B) Left Attendant Bodhisattva, Cave XIV	57
41. A) Left Back Corner of Cave XIV	57
B) Buddhist Trinity to the Left on the Fore Wall, Cave XIV	60
42. Vertical Row of Niches to the Left on the Left Wall, Cave XIV	59
43. Vertical Row of Niches to the Right on the Left Wall, Cave XIV.	59, 60
44. A) Reliefs on the Frames of the Left Main Niches, Cave XIV	58
B) Lower Parts of the Left Main Niche, Cave XIV	59
45. A) Reliefs on the Frames to the Right, Cave XIV	58
B) Attendant Bodhisattva and Arhan to the Left in the Left Main Niche, Cave XIV.	59
C) Small Niches on the Right Wall, Cave XIV	60
46. A) Upper Half of the Main Buddha, Cave XVII	63, 64
B, C) A Pair of Lions, Cave XVII	64
47. Back Wall of Cave XVII	63, 64
48. A) Left Back Corner of Cave XVII	63, 64
B) Hands of the Right Arhan, Cave XIV	64
49. A) Right Back Corner of Cave XVII	63, 64
B) Hands of the Right Arhan, Cave XVII	64
50. Lotus Flower in Low Relief on the Vault, Cave XVII	64
51. A, B) Soaring Celestials on the Vault, Cave XVII.	64
52. Representations carved in the Frames of the Main Niches, Cave XVII	
A) Drapery of the Upper Curtain and a Row of Seated Buddhas	65
B, C) Manjuśri visiting Vimalakirti	66
D, E) Future Buddhas in a posture of Meditation	66
53. A) Niche with Seated Buddha near the Natural Crack Shih-niu-ch'î	56
B, C) Niches on the Side Walls of the Natural Crack, Shih-niu-ch'î	56
54. General View of the Temple Fêng-hsien-ssū, erected by Kao-tsung of the T'ang Dynasty, Cave XIX	71
55. Vairocana Buddha, the Main Figure of the Temple Fêng-hsien-ssū, Cave XIX	71-73
56. A) Lotus Flower on the Pedestal of the Vairocana Buddha, each petal containing a Seated Buddha, Cave XIX	71
B) Lokapâla Figures, carved on the Polygonal Pedestal of the Vairocana Buddha, Cave XIX.	71
57. A) Soaring Musician and Flame Ornaments, carved on the Nimbus of the Vairocana Buddha, Cave XIX	73

PLATES

	Page
B) Lotus Pedestal of a Standing Buddha, Cave XIX	75
58. A) Upper Half of the Vairocana Buddha, Cave XIX	71-73
B) Vairocana Buddha and its Right Attendants, Cave XIX	71-73
59. Attendant Arhan to the Right, Cave XIX	73
60. Attendant Bodhisattva to the Left, Cave XIX	73, 74
61. Attendant Bodhisattva to the Right, Cave XIX	73, 74
62. A—D) Yakṣa Figure, trampled by Vaiśravaṇa, Cave XIX	74
63. Vaiśravaṇa, the Guardian God of the North, Cave XIX	74
64. A, B) Dvârapâla, the Doorway Guardian to the Left, Cave XIX	75
65. Dvârapâla, the Doorway Guardian to the Left, Cave XIX	75
66. A, B) A Pair of Standing Donors, Cave XIX	74
67. A, B) Standing Buddhas in the Niches, Cave XIX	75
68. Soaring Celestial in High Relief on the Outside Wall, Cave XX	77, 78
69. Outside View of the Cave Yao-fang-tung, Cave XX	77-79
70. Dvârapâla to the Left of Doorway, Cave XIX	78, 79
71. A) Attendant Arhan to the Right, Cave XIX	82, 83
B) Attendant Bodhisattva to the Right, Cave XIX	82, 83
72. Upper Part of the Seated Main Buddha, Cave XX	82
73. Lion to the Right, Cave XX	83
74. A) Stûpa Niche, containing two Seated Buddhas, on the Fore Wall, Cave XX	86
B) Seated Buddha in the Right Main Niche, Cave XX	85
75. Lion in Round Sculpture to the Left, in the Cave Ku-yang-tung, Cave XXI	91, 92
76. Left Bodhisattva Head and Niches above it, Cave XXI	90, 91
77. Standing Bodhisattva, on the Left Corner of the Back Wall, Cave XXI	90, 92
78. A) Frames of the Niche on the Left Wall, Cave XXI	
[The First Niche on the Second Panel from Ground]	96
B) Arch of the Niche on the Right Wall, Cave XXI	
[The First Niche on the Second Panel from Ground]	103
79. A) Arch of the Niche on the Right Wall, Cave XXI	
[The First Niche on the Third Panel from Ground]	103, 104
B) Projecting Roof of the Niche on the Right Wall, Cave XXI	
[Niche to the Right of the First Niche on the Second Panel]	103
80. View of Southern Part of the Eastern Hills of Lung-mên	115
81. Seated Main Buddha in Round Sculpture at the Center of the Cave K'an-ching-ssü, Eastern Hills	115, 116
82. Arhans in Relief on the Left Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
83. Arhans in Relief on the Left Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
84. Arhans in Relief on the Left Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
85. Arhans in Relief on the Left Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
86. Arhans in Relief on the Back Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
87. Arhans in Relief on the Back Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
88. Arhans in Relief on the Back Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
89. Arhans in Relief on the Back Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
90. Arhans in Relief on the Back Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
91. Arhans in Relief on the Back Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
92. Arhans in Relief on the Right Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
93. Arhans in Relief on the Right Wall, Cave K'an-ching-ssü, Eastern Hills	117-120

RUBBINGS

	Page
94. Arhans in Relief on the Right Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
95. Arhans in Relief on the Right Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
96. Arhans in Relief on the Right Wall, Cave K'an-ching-ssü, Eastern Hills	117-120
97. Buddhist Trinity on the Fore Wall, Cave K'an-ching-ssü, Eastern Hills	117
98. A) Outside View of the Middle Cave, Lei-ku-t'ai	121
B) Breast Part of the Seated Buddha in the Middle Cave, Lei-ku-t'ai	122
99. A) Outside View of the Middle and North Caves, Lei-ku-t'ai	122
B) Right Wall of the Middle Cave and of the Northern Cave, Lei-ku-t'ai	122, 123
100. A) Seated Bodhisattvas on Lotus Flowers in the Northern Cave, Lei-ku-t'ai	123
B) Arhan in Relief to the Right Outside Wall of the Northern Cave, Lei-ku-t'ai	123
101. A) Heavenly Palace in low Relief in Niche c, Ravine Wan-fo-kou	124
B) Niche c in the Ravine Wan-fo-kou	124
C) Buddhist Trinity in Cave a, Ravine Wan-fo-kou	124
D) Right Part of the Back Wall in Cave a, Ravine Wan-fo-kou	124
102. A) General View of the Eastern Hills (1)	8, 9, 115
B) Southern Part of the Eastern Hills	8, 9, 115
103. A) General View of the Eastern Hills (2)	8, 9, 115
B) Northern Part on the Eastern Hills	8, 9, 115

RUBBINGS

	Page
I. 1. Inscription on the Stêle of I-ch'üeh Buddhist Caves erected by Li T'ai 李泰 the Prince of Wei 魏 in 641 A.D. Outside Cave III	25, 26
II. 2. Calligraphs of the Above Inscription. Natural Size.	25, 26
III. 3. Calligraphs of the Above Inscription. Natural Size.	25, 26
IV. 4. Votive Inscription for the Stone Statue of the Temple Ching-shan-ssü 敬善寺. Outside Cave V. T'ang Dynasty	29
V. 5. Votive Inscription for the Vairocana Image of the Temple Fêng-hsien-ssü 奉先寺, by Kao-tsung of the T'ang Dynasty. Cave XIX.	76
VI. 6. Votive Inscription for a Sâkyamuni Buddha and two Bodhisattvas, by the Village Monk Tao-hsing 道興 in 570 A.D. Northern Ch'i Dynasty. Cave XX.	79-81
VII. 7. Calligraphs of the Medical Receipt, inscribed on the Reveal of Cave XX. Northern Ch'i Dynasty. Natural Size	79-81
VIII. 8. Votive Inscription of Yüan Hsiang 元祥, Prince of Pei-hai 北海, dedicated in 498 A.D. Cave XXI	101, 198
9. Votive Inscription for the Maitreya Image, dedicated by Mrs. Ch'iu-mu-ling Liang 丘穆陵亮, in 495 A.D. Cave XXI	100, 197
IX. 10. Votive Inscription of Sun Ch'iu-shêng 孫秋生 and 200 Men, in 502 A.D. Cave XXI	104, 214, 217
X. 11. Votive Inscription for Sâkyamuni Buddha dedicated by Wei Ling-tsang 魏靈藏. Northern Wei Dynasty. Cave XXI	99, 214
12. Votive Inscription for Maitreya Bodhisattva, dedicated by Princess Dowager Hou 侯, Grand-Mother of Prince Kuang-ch'üan 廣川, in 502 A.D. Cave XXI	105, 200
13. Votive Inscription for Maitreya Bodhisattva, dedicated by Chêng Chang-yu 鄭長猷, Count of Yün-yang 雲陽, in 501 A.D. Cave XXI	105, 201

RUBBINGS

		Page
XI.	14. Votive Inscription on behalf of Emperor Hsiao-wên-ti 孝文帝, dedicated by Yang Ta-yen 楊大眼, in about 500 A.D. Cave XXI	99, 207
	15. Votive Inscription for Buddhist Niche, dedicated by Bhikshu Hui-chêng 慧成, in 498 A.D. Cave XXI	99, 177, 212
XII.	16. Votive Inscription of Kao-shu 高樹 and 32 Men, in 502 A.D. Cave XXI	100, 215, 217
	17. Votive Inscription dedicated by Princess Dowager Kao 高 of Pei-hai 北海. Northern Wei Dynasty. Cave XXI	101, 199
	18. Votive Inscription by the Bhikshu Hui-kan 惠感, in 502 A.D. Cave XXI	99, 215
	19. Votive Inscription by Bhikshu Tao-chiang 道匠. Northern Wei Dynasty. Cave XXI	100
	20. Votive Inscription for Maitreya Bodhisattva, dedicated by Princess Dowager Hou 侯, Grand-Mother of Prince Kuang-ch'üan 廣川, in 503 A.D. Cave XXI	105, 201
XIII.	21. Votive Inscription by the Bhikshu Fa-shêng 法生, in 503 A.D. Cave XXI	104, 199
	22. Votive Inscription for Maitreya Image by the Officer Chieh Po-ta 解陌達, in about 495—499 A.D.	99
	23. Votive Inscription by I-fo 一弗, Wife of Chang Yüan-tsu 張元祖, in 496 A.D. Cave XXI	100
	24. Votive Inscription for Buddhist Niche, by Yüan Hsieh 元變, Prince of An-ting 安定, in 511 A.D. Cave XXI	91, 202
	25. Votive Inscription by Yüan Yu 元祐, Governor-general of Ching-chou 涇州, in 517 A.D. Cave XXI	104, 107, 203
	26. Votive Inscription for Buddhist Niche by the Nuns T'zū-hsiang 慈香 and Hui-chêng 慧政, in 520 A.D. Cave XXI	5
XIV.	27. Votive Inscription by Yüan Hsiang 元詳, Prince of Pei-hai 北海, in 498 A.D. Cave XXI	101, 198
XV.	28. Votive Inscription by Wei Ling-tsang 魏靈藏, etc., in about 500 A.D. Cave XXI. Natural Size	99
XVI.	29. Votive Inscription for 15,000 Buddha Images, by Cramana Ch'ih-yün 智運, in about 680 A.D. Cave IX.	32
	30. Votive Inscription for Sâkyamuni Buddha Image of the King Udayâna, by Han I-yün 韓曳雲, Ssü-t'u Tuan 司徒端, etc. T'ang Dynasty. Outside Cave XII.	40
XVII.	31. Decorated Background of the Buddha Image. T'ang Dynasty. Outside Cave XXI.	
	32. Arched Niche decorated with Canopy-like Design. Sui Dynasty. Outside Cave III.	26
XVIII.	33. Lotus Flower Ornaments on the Floor, Cave III. Northern Wei Dynasty	16
XIX.	34. Lotus Flower Ornaments on the Floor, Cave III. Northern Wei Dynasty	16
	35. Spiral Wave Ornaments on the Floor, Cave III. Northern Wei Dynasty	16
	36. Lotus Flower Ornaments on the Floor, Cave II. T'ang Dynasty	12
	37. Floral Ornaments at the Thresh-hold, Cave III. T'ang Dynasty	12
XX.	38. Right Main Niche in Cave XVII. Northern Wei Dynasty	65-67
	39. Left Main Niche in Cave XIV. Northern Wei Dynasty	58, 59
XXI.	Several Decorated Arches and Frames of Niches, Cave XXI. Northern Wei Dynasty	
	40. The Third Niche of the First Panel, on the Left Wall.	93
	41. Niche between the Second and Third Niches of the Second Panel, on the Left Wall	97
	42. Niche between the Second and Third Niches of the Second Panel, on the Left Wall	97

RUBBINGS

	Page
43. The First Niche of the Second Panel, on the Left Wall	102
XXII. Several Decorated Arches and Bottom Walls of the Main Niches, Cave XXI. Northern Wei Dynasty	
44. The First Niche of the Third Panel, on the Right Wall	103, 104
45. The First Niche of the Third Panel, on the Left Wall.	99
XXIII 46. The Third Niche of the Third Panel, on the Left Wall	98
47. The Second Niche of the Third Panel, on the Left Wall	98
XXIV, XXV. 48, 49. Soaring Celestials on the Bottom Wall of the Above Niche on the Left Wall [The Second Niche on the Third Panel]. Cave XXI	98
XXVI, XXVII. 50, 51. Buddhist Disciples on the Bottom Wall of the Above Niche on the Left Wall. Cave XXI	98
XXVIII. 52. Decorated Arch and Bottom Wall of Niche on the Right Wall [The Fourth Niche on the First Panel]. Cave XIII. Northern Wei Dynasty	48
53. Decorated Niche on the Left Wall. Cave XX. Northern Wei Dynasty	84

ILLUSTRATIONS

(In Japanese Text)

	Page		Page
Fig. 1. Map of the Lo-yang District, Honan	4	Fig. 18. Reliefs on the Fore Wall, Cave III (1) Right Side (sketched by Mr. K. Ôhasi).	22
Fig. 2. General View of Lung-mên, the Dragon Gate, from the North (photogr. by Mr. H. Iwata).	5	Fig. 19. Reliefs on the Fore Wall, Cave III (2) Left Side (sketched by Mr. Ôhasi).	23
Fig. 3. General View of the Western Hills at Lung- mên (sketched by Mr. M. Kitano)	8, 9	Fig. 20. Plan of Cave IV (after Prof. Sekino).	27
Fig. 4. General View of the Eastern Hills at Lung- mên (sketched by Mr. M. Kitano)	8, 9	Fig. 21. Seated Main Buddha, Cave IV (photogr. by Mr. Iwata)	27
Fig. 5. Plan of Cave I (after Prof. T. Sekino)	10	Fig. 22. Standing Attendants to the Right, Cave IV photogr. by Mr. Iwata).	27
Fig. 6. Seated Main Buddha, Cave I (photogr. by Mr. Iwata)	10	Fig. 23. A Pair of Seated Lions, Cave IV (photogr. by Prof. Y. Tukamoto)	28
Fig. 7. Right Attendant Boddhisattva, Cave I	10	Fig. 24. Plan of Cave V (surveyed by S. Miduno & Nagahiro)	29
Fig. 8. Stone Pagoda outside Cave I (sketched by T. Nagahiro).	11	Fig. 25. Seated Main Buddha, Cave V (photogr. by Prof. Sekino).	29
Fig. 9. Plan of Cave II (after Prof. Sekino)	11	Fig. 26. Standing Lokapâla in Relief, Cave V (photo- graphed by Prof. Sekino)	29
Fig. 10. Standing Attendants to the Left, Cave II (photogr. by Mr. Iwata)	11	Fig. 27. Three Buddhas on the Rocky Side, Cave VI (photogr. by Prof. S. Sawamura)	30
Fig. 11. Seated Main Buddha, Cave II (photogr. by Mr. Iwata)	12	Fig. 28. Plan of Caves VII and VIII (after Prof. Sekino)	31
Fig. 12. Plan of Cave III (surveyed by Nagahiro)	13	Fig. 29. Plan of Cave IX (surveyed by Miduno & Nagahiro).	32
Fig. 13. Patterns in Relief on the Floor, Cave III.	15	Fig. 30. A Pair of Seated Lions, outside Cave IX (photogr. by Prof. Tukamoto).	33
Fig. 14. Lotus Flower and Flying Celestials on the Vault, Cave III (sketched by Mr. Kitano)	17	Fig. 31. Standing Avalokiteśvara, outside Cave IX (photogr. by Prof. Tukamoto).	33
Fig. 15. Relief representing a Procession of Empress at the Fore Wall, Cave III (photogr. by Prof. Sekino)	18, 19	Fig. 32. Plan of Cave X (after Prof. Sekino)	36
Fig. 16. Buddhist Trinity on the Right Wall, Cave III (photogr. by Prof. Sekino).	18, 19		
Fig. 17. Manjuśrī visiting Vimalakīrti in Cave VII, Yün-kang (sketched by Mr. Kitano)	20		

ILLUSTRATIONS

	Page		Page
Fig. 33. Seated Main Buddha, Cave X (photogr. by Prof. Tukamoto).	36	Fig. 62. Outside Wall of a Small Cave above Cave XVII (surveyed by Nagahiro).	63
Fig. 34. Seated Lion to the Right Side of the Entrance, Cave X (photogr. by Prof. Sekino)	36	Fig. 63. Plan of Cave XVII (surveyed by Nagahiro).	64
Fig. 35. Five-storied Pagoda in Relief, outside Cave X (surveyed by Miduno & Nagahiro)	37	Fig. 64. Section of Cave XVII (surveyed by Nagahiro)	64
Fig. 36. Plan of Cave XI (after Prof. Sekino). . . .	37	Fig. 65. Right Wall of Cave XVII (surveyed by Nagahiro)	65
Fig. 37. Niche with Projecting Roof, outside Cave XI (surveyed by Miduno & Nagahiro)	38	Fig. 66. Left Wall of Cave XVII (surveyed by Nagahiro)	66
Fig. 38. Outside View of Caves XII, XIII and the Neighbourhood (photogr. by Mr. Iwata). . .	39	Fig. 67. Arched Niche containing Floral Ornaments, dedicated in 526 A.D., Cave XVII	68
Fig. 39. Plan of Cave XII (after Prof. Sekino) . . .	39	Fig. 68. Fore Wall of Cave XVII (surveyed by Nagahiro)	69
Fig. 40. Niches on the Back Wall, Cave XII (photographed by Mr. Iwata).	39	Fig. 69. Outside Wall of Cave XVIII (photogr. by Mr. Iwata)	70
Fig. 41. Niche with Projecting Roof, outside Cave XII (surveyed by Miduno & Nagahiro)	40	Fig. 70. Plan of Cave XVIII (after Prof. Sekino)	70
Fig. 42. Entrance Arch with Flame Ornaments, Cave XIII (sketched by Mr. Kitano)	41	Fig. 71. Plan of the Temple Fêng-hsien-ssü, Cave XIX (surveyed by Miduno & Nagahiro). . .	72
Fig. 43. Niches on the Right Entrance Reveal, Cave XIII (surveyed by Nagahiro)	42	Fig. 72. Supposed Plan of the Original Roofs of the Temple Fêng-hsien-ssü, Cave XIX (surveyed by Mr. T. Hirako)	75
Fig. 44. Plan of Cave XIII (surveyed by Nagahiro) . .	43	Fig. 73. Cave of Extra Number, outside the Temple Fêng-hsien-ssü (photogr. by Prof. Sawamura). .	76
Fig. 45. Bodhisattva Head to the Right, Cave XIII (photogr. by Prof. Sekino).	43	Fig. 74. Outside Wall of Cave XX (surveyed by Nagahiro).	78
Fig. 46. Attendant Kâsyapa in Relief, Cave XIII (photogr. by Mr. Iwata)	44	Fig. 75. Left Side Reveal of Cave XX (surveyed by Nagahiro).	79
Fig. 47. Lotus Flower and Soaring Celestials on the Vault, Cave XIII (sketched by Mr. Kitano). .	46	Fig. 76. Plan of Cave XX (surveyed by Nagahiro)	80
Fig. 48. Niche on the Right Wall, Cave XIII (photographed by Prof. Tukamoto)	49	Fig. 77. Section of Cave XX (surveyed by Nagahiro). . . .	80
Fig. 49. Right Wall of Cave XIII (surveyed by Miduno & Nagahiro)	50	Fig. 78. Nimbus of the Main Buddha, Cave XX. Detail	81
Fig. 50. Left Wall of Cave XIII (surveyed by Miduno & Nagahiro)	53	Fig. 79. Profile of the Main Buddha and Attendant Bodhisattva, Cave XX (surveyed by Miduno & Nagahiro)	82
Fig. 51. Seven-Storied Pagoda in Relief, outside Cave XIV (surveyed by Miduno & Nagahiro). . .	56	Fig. 80. Left Wall of Cave XX (surveyed by Nagahiro)	83
Fig. 52. Plan of Cave XIV (surveyed by Nagahiro) . .	56	Fig. 81. Three storied Pagoda in Relief on the Left Wall, Cave XX	84
Fig. 53. Section of Cave XIV (surveyed by Nagahiro). .	57	Fig. 82. Right Wall of Cave XX (surveyed by Nagahiro)	85
Fig. 54. Outside View of Caves XVII, XVIII and the Neighbourhood (photogr. by Mr. Iwata). .	57	Fig. 83. Niche with Projecting Roof on the Right Wall, Cave XX	86
Fig. 55. Left Wall of Cave XIV (surveyed by Nagahiro)	58	Fig. 84. Niche dedicated in 530 A.D. on the Right Wall, Cave XX	86
Fig. 56. Right Wall of Cave XIV (surveyed by Nagahiro)	59	Fig. 85. Outside View of Cave Ku-yang-tung, Cave XXI (photogr. by Prof. Sawamura)	88
Fig. 57. Plan of Cave XV (after Prof. Sekino)	61	Fig. 86. Plan of Cave XXI (surveyed by Nagahiro). . . .	89
Fig. 58. Plan of Cave XVI (after Prof. Sekino) . . .	61	Fig. 87. Section of Cave XXI (surveyed by Nagahiro)	90
Fig. 59. Stûpa Niche in Relief outside Cave XVI (sketched by Nagahiro).	61	Fig. 88. Sketch Showing the Distribution of Niches on the Right Border of the Back Wall, Cave XXI (sketched by Nagahiro)	91
Fig. 60. Niche with a Bodhisattva seated cross-ankled, beside the Road (photogr. by Mr. Iwata). .	62		
Fig. 61. Outside Wall of Cave XVII (surveyed by Nagahiro)	63		

ILLUSTRATIONS

	Page		Page
Fig. 89. Niche containing a Seated Buddha on the Left Wall, Cave XXI [First Niche from inside, on Third Panel from Ground] (photogr. by Prof. Tukamoto)	92, 93	Mr. Kitano)	103
Fig. 90. Upper Part of the Left Wall, Cave XXI (photogr. by Prof. Sekino).	92, 93	Fig. 103. Sketch showing the Distribution of the Standard Niches in the Ku-yang-tung, Cave XXI (sketched by Nagahiro)	106
Fig. 91. Upper Part of the Left Wall, Cave XXI (photogr. by Prof. Tukamoto)	92, 93	Fig. 104. Outside View of Cave XXIII (photogr. by Prof. Tukamoto)	109
Fig. 92. Upper Part of the Right Wall, Cave XXI (photogr. by Prof. Tukamoto)	92, 93	Fig. 105. Four-storied Pagoda in Relief, Cave XXIII (sketched by Mr. T. Hirako).	110
Fig. 93. Niche containing a Bodhisattva seated in Cross-ankled on the Right Wall, Cave XXI [Third Niche on the Second Panel from Ground] (photogr. by Prof. Tukamoto)	92, 93	Fig. 106. Left Corner of Cave XXIV (photogr. by Prof. Tukamoto).	111
Fig. 94. Bikshu in Low Relief inside the Niche of the Left Wall, Cave XXI [Third Niche on the Second Panel from Ground] (photogr. by Mr. Iwata)	93	Fig. 107. Niches on the Left Wall, Cave XXV (photographed by Prof. Tukamoto)	112
Fig. 95. Left Wall of Cave XXI (surveyed by Nagahiro)	94	Fig. 108. Plan of the Cave K'an-ching-ssü, Eastern Hills (surveyed by Miduno & Nagahiro).	116
Fig. 96. Right Wall of Cave XXI (surveyed by Nagahiro).	95	Fig. 109. Section of the Cave K'an-ching-ssü, Eastern Hills (surveyed by Miduno & Nagahiro).	117
Fig. 97. Row of Donors in low Relief on the Niche of the Left Wall, Cave XXI [A small Niche on the Second Panel from Ground]	96	Fig. 110. Arhans in Relief on the Frieze of the Three Walls, Cave K'an-ching-ssu, Eastern Hills (sketched by Mr. Ôhasi)	118, 119
Fig. 98. Carvings on the Base of the Niche, dedicated in 536 A.D. Left Wall, Cave XXI [First Niche on the Second Panel from Ground]	97	Fig. 111. Plan of the South Cave, Lei-ku-t'ai (surveyed by Miduno & Nagahiro)	120
Fig. 99. Carvings on the Base of the Niche, during the Eastern Wei Dynasty, on the Left Wall, Cave XXI [A Small Niche on the Second Panel from Ground]	98	Fig. 112. Section of the South Cave, Lei-ku-t'ai (surveyed by Miduno & Nagahiro)	121
Fig. 100. Carvings on the Base of the Niche dedicated in 537 A.D. on the Right Wall, Cave XXI [First Niche on the Second Panel from Ground]	101	Fig. 113. Section of the Middle Cave, Lei-ku-t'ai (surveyed by Miduno & Nagahiro)	121
Fig. 101. Soaring Celestials on the Foil of the Arch, the Right Wall, Cave XXI [First Niche on the Second Panel from Ground] (sketched by Mr. Kitano)	102	Fig. 114. Seated Main Buddha on the Back Wall of the Middle Cave, Lei-ku-t'ai (photogr. by Prof. Sekino)	121
Fig. 102. Soaring Celestials in the Frames of the Niche, the Right Wall, Cave, XXI [First Niche on the Second Panel from Ground] (sketched by		Fig. 115. Plan of the Middle and North Cave, Lei-ku-t'ai (surveyed by Miduno & Nagahiro)	122
		Fig. 116. Attendant Bodhisattva on the Back Wall of the Middle Cave, Lei-ku-t'ai (photogr. by Prof. Tukamoto)	122
		Fig. 117. Seated Buddha to the Left in the Middle Cave, Lei-ku-t'ai (photogr. by Prof. Tukamoto).	123
		Fig. 118. Two Caves in the Ravine Wan-fo-kou, Eastern Hills (surveyed by Miduno & Nagahiro).	124
		Table I. Distribution of the Votive Inscriptions in Cave XXI	106, 107
		Table II. Table of the Cave Names, adopted by Several Authors, and of the Chronology of Caves.	140, 141

A STUDY
OF
THE BUDDHIST CAVE-TEMPLES
AT
LUNG-MÊN, HONAN

by
SEIITI MIDUNO
AND
TOSIO NAGAHIRO

INTRODUCTION

The Buddhist cave-temples at Lung-mên 龍門, about 12 kilometres south of Lo-yang 洛陽 in Honan 河南 province, were first made during the T'ai-ho 太和 'era' of the Emperor Hsiao-wen-ti 孝文帝 of the Northern Wei 北魏 dynasty, i.e. in the latter half of the 5th century A.D. The work, thus started, was continued steadily through the 6th and 7th centuries until about the middle of the T'ang 唐 period; then, it gradually lapsed into a state of abeyance, very few additions being made thereafter and the temples allowed to go to decay. The conditions after that time can only be known from occasional allusions made to the place in the 'journeys' of Chinese poets, in local histories, and in inscriptions engraved on stone.

It was not until recent years that these cave temples began to be studied. A French mining engineer, Leprince-Ringuet, visited them in 1899, and Dr. Tyûta Itô of Japan made a sojourn to this place in 1902. In 1905, Philippe Berthelot gave a very vivid description of the sculptures in the Cave Pin-yang-tung 賓陽洞 in an article contributed to the *Comptes rendus de l'Académie des Inscriptions et Belles Lettres*. The most noteworthy of the studies made by scholars of Western Europe is that of Édouard Chavannes, the French sinologist. He stayed there from July the 24th to August the 4th, 1907. The results of this survey are reproduced in the famous *Mission archéologique dans la Chine septentrionale*, Paris 1909-1915. Also, in the early twenties of the present century, Osvald Sirén, the Swedish art-historian, published a book entitled *Chinese Sculpture*, in which he gives an account of the Lung-mên site together with several photographs of his own.

In Japan, after Dr. Itô's visit in 1902, Dr. Yasusi Tukamoto and Mr. Takurei Hirako came here in 1906. Their observations are recorded in a paper *Travels in the Interior of China*, contributed by Dr. Tukamoto to the *Tôyô Gakugei Zasshi* (Journal of Oriental Studies) Vols. XXV-XXVI. Also, Dr. Tadasi Sekino inspected the site in 1906 and again in 1918, and published his results in the form of *Chinese Miscellany*, contributed to the *Kentiku Zasshi* (Journal of Architecture) No. 384; and, further, in 1920, when he compiled the *Historical Sites of Chinese Buddhism* in collaboration with Dr. Daikyô Tokiwa, he wrote, in Volume II, an article on the *Cave Temples at Lung-mên*. Mention must be made in this connexion of the valuable contribution to the study of the Lung-mên cave-temples, rendered by Mr. Seigai Ômura, who, though he has never been at the site himself, has, by utilizing the inscriptions, attempted in his *History of Chinese Arts—Sculpture*, to establish an order among the sculptures. It is an exploit only equalled by that of Chavannes.

INTRODUCTION

In contrast with the achievements of Occidental and Japanese scholars who have been always guided by observations actually made at the site, the scholars of China have been mainly absorbed in the study of rubbings taken from stone inscriptions. The oldest of these works, namely the *Chi-ku-lu* 集古錄 by Ou-yang Siu 歐陽修 and the *Chin-shih-lu* 金石錄 by Chao Ming-chêng 趙明誠 in the Northern Sung 北宋 period, already make some remarks on the I-ch'üeh Fo-k'an-pei 伊闕佛龕碑. During the subsequent many hundred years the works in epigraphy invariably treat only of this inscription. Under the Ch'ing 清 dynasty, when epigraphy made much progress, the *Chin-shih T'sui-pien* 金石萃編 by Wang Ch'ang 王昶, the *Pa-ch'iung-shih Chin-shih Pu-chêng* 八瓊室金石補正 by Lu Tsêng-hsiang 陸增祥, the *Ifeng-t'ang Chin-shih Wen-tzu-mu* 藝風堂金石文字目 by Miu Ch'uan-sun 繆荃孫, and the *Chün-ku-lu* 攬古錄 by Wu Shih-fên 吳式芬 were published. They are very comprehensive works, containing many inscriptions at Lung-mên, though the last two merely enumerate the names of the inscriptions. Lately, in 1935, the *I-ch'ueh Shih-k'ê T'u-piao* 伊闕石刻圖表 was compiled by Kuan Po-i 關百益. This is the only book concerned especially with the Lung-mên inscriptions, and is the most elaborate and comprehensive catalogue hitherto printed.

Having finished the exploration of the cave-temples in the Hsiang-t'ang-shan 響堂山 Hills on the frontier between Hopei and Honan provinces in the spring of 1936, the present writers and Mr. Osamu Hadati, the photographer, then desired to proceed on a further tour of researches to the northern part of Honan province, where more rock-cut temples are scattered about in smaller groups. But the provincial government refused to authorize our plan; and we were obliged to content ourselves with the survey of the cave temples at Lung-mên, to which only they gave us permission to go. Thereupon, on the 21st of April, we set out from K'ai-fêng 開封 and arrived the next day at Lo-yang. Thence, under the escort of several Chinese policemen, we went to the village of Lung-mên on the 24th. Here we stayed until the 29th, busily engaging ourselves in research work for six days. The carrying out of observations in the T'ang caves was a task assigned to Miduno, and the same in the Northern Wei caves to Nagahiro, whilst Mr. Hadati was to be responsible for the taking of photographs. As we were not accompanied by our own rubbing-makers, we had to make the best of whom-ever we could engage on the spot, and were quite disappointed at their poor workmanship and lack of efficiency. Also, judging from the unsympathetic attitude of the provincial authorities, we knew that we should not be allowed to stay longer. We, therefore, devoted ourselves mainly to the survey of the Northern Wei caves; but, even this was, after all, more or less impeded by the shortage of hands. Under these circumstances, the caves we had time to study thoroughly were only the three minor ones, i.e. Caves XIV, XVII (the Wei-tzū-tung 魏字洞) and XX (the Yao-fang-tung 藥方洞), whilst we had to content ourselves with a somewhat superficial survey of Caves III (the P'ing-yang-tung 賓陽洞), XIII (the Lien-hua-tung 蓮華洞), and XXI (the Ku-yang-tung 古陽洞).

The present book consists mainly of the records of these actual surveys, with plates prepared exclusively from the photographs taken by Mr. Hadati. The inscriptions here given, have been reprinted from the so-called *Lung-men ch'uan-t'o* 龍門全拓, a collection of rubbings presented to the Institute by the late Mr. Kôhiti Kurokawa.

CHAPTER I

THE CAVES IN THE WESTERN HILLS

The River I 伊水, running through Lung-mên from the south to the north, here bisects the range of hills of calcareous rocks into the eastern and western groups, and forms the so-called Lung-mên, the Dragon Gate (Fig. 2). The rocky cliffs of the Western Hills are hollowed out into a large number of caves, some dating from the Northern Wei period, whilst the Eastern Hills can only boast of several caves dug out during the T'ang period, and of the buildings of the Temple Hsiang-shan-ssü 香山寺.

All the caves of the Western Hills open to the east, and just below them a road runs parallel with the river. The caves are scattered from north to south over a distance of about 1,000 metres, and may be roughly divided into the northern and southern groups. Caves I-VI, numbering as we go from north to south, belong to the northern group, and Caves VII-XXVIII constitute the southern group. The northernmost section of the Northern Group, belonging to the Temple Ch'ien-ch'ü-ssü 潛溪寺, contains Cave I and the 'Three Caves of Pin-yang' 賓陽三洞, i.e. Caves II, III, and IV. Cave V is to be found a little way off. In the southern group, the most important are Caves XIX, known as the Temple Fêng-hsien-ssü 奉先寺, and XXI, the Ku-yang-tung. The cliffs between these are hollowed out into a great number of smaller caves.

CAVE I—THE CHAI-PO-TUNG 齋祓洞.

This cave has a floor 9.40 metres wide and 6.66 metres long, and a vault 10.60 metres high (Fig. 5). The principal image is a seated Buddha; and, to his right and left, two Bodhisattvas, two Arhans, and two Lokapâlas are carved on the walls. The gracefulness of their features and postures suggests a work of the Sui 隋 or early T'ang period.

CAVE II—THE NORTHERN PIN-YANG-TUNG 賓陽北洞.

The Cave is 7.87 metres wide and 9.70 metres long. The middle of the back wall is occupied by a seated Buddha, who is attended by two Arhans and two Budhisattvas on his right and left (Fig. 9). The outside walls are each guarded by a figure of Vajrapâni. The panels of the side and fore walls are embossed with ten deities in low relief, as in the case of Cave Pin-yang-tung. All the images in this cave remind one of the Sui or early T'ang style. The designs of lotus flowers and floral and flame ornaments on the nimbus of the principal image are mostly engraved in lines, as are also the ornaments on the vault, but are now much worn off. The floor is decorated with lotus-flower designs in relief, as may also be seen in the Pin-yang-tung, but these are found to be executed in the Sui-T'ang style. All the walls have a rough-hewn surface; this gives one the impression of incompleteness.

CAVE III—THE PIN-YANG-TUNG 賓陽洞.

This cave, which lies immediately to the south of Cave II, is the largest and most complete of all the Northern Wei caves in Lung-mên. A definite plan of work seems to have been consistently followed throughout in the construction of the cave and the carving of the images, in sharp contrast with the Caves Ku-yang-tung 古陽洞 and Lien-hua-tung 蓮華洞, which show a lack of uniformity. It is hardly conceivable that such a large-scale plan could have originated but in the pious wishes of the imperial family of the Northern Wei dynasty. It is to be regretted, however, that very serious damage was inflicted about 1935, resulting in the disappearance of the excellent reliefs on the fore-wall.

As you pass through the gateway, which is 3.90 metres wide, the cave stretches out before you with a

width of 7.70 metres and a length of about 6 metres. At the centre of the back wall, a square pedestal is carved, 5.75 metres by 3.80 metres, supporting a Buddha seated cross-legged. Flanking him are to be seen two Arhans and two Bodhisattvas placed on lotus pedestals. Before the principal image sit a pair of stone lions, each 1.50 metres long from head to tail. The side walls each contains a standing Buddha attended by two Bodhisattvas. All the images in this cave are representative masterpieces of the Northern Wei style, and the nimbi backing them are, also, finest specimens of the same time (Fig. 13).

The wide expanse of the floor in the middle of the cave is covered all over with slightly raised engravings representing lotus flower and tortoise-shell patterns. This gives the floor an appearance of a carpet of flower patterns. At the top of the vault, a lotus flower is engraved; and, to the right and left of this are engraved two sets of four celestial musicians accompanied by two attendants bearing offerings. Most probably, these decorations on the vault were painted in colours when they were made; but the present colours are not the original ones (Fig. 14).

The fore-walls beside the gateway are divided into three sections, the uppermost bearing an image each of Vimalakīrti and Mañjuśrī, the middle section being engraved with a scene from the *Jatakas* 本生譚, and the lowermost giving a picture of an emperor and empress and their suite in state procession, all executed in relief. These are very elaborate raised engravings rendered in the Northern Wei style, but are now so completely destroyed that it is impossible to make them out (Figs. 18, 19). The walls outside the gateway are provided with figures of Vajrapāṇis; and, adjoining these, stands the so-called I-ch'üeh Fo-k'an-pei 伊闕佛龕碑 (Plate IV). Indeed, among the relics now preserved in Lung-mên, the Cave Pin-yang-tung may justly claim the first place as a representative specimen of the Buddhistic art of the Northern Wei period.

CAVE IV—THE SOUTHERN PIN-YANG-TUNG 賓陽南洞.

Situated to the immediate south of Cave III, this cave likewise faces the east, and has a width of 9.40 metres and a depth of 9.09 metres (Fig. 20). The principal image, which is a seated Buddha, and two Arhans and two Bodhisattvas are engraved in the wall at the bottom, in a style apparently deviating from the Northern Wei fashion. The side walls are dotted with several niches executed in the Sui or early T'ang style. The vault is 9 metres high, and is decorated with some celestial figures flying around a lotus flower in their centre, all rendered in relief.

CAVE V—THE CAVE OF THE TEMPLE CHING-SHAN-SSŪ 敬善寺洞.

This cave, which lies to the south of the Temple Ch'ien-ch'ü-ssü 潛溪寺, also faces the east, and has a width of 3.24 metres and a depth of 3.15 metres (Fig. 24). The centre of the back wall is engraved with a Buddha seated cross-legged on a square throne. The side walls are each engraved with an Arhan, a Bodhisattva, and a Lokapāla; and, in their interspaces are also carved a number of smaller Bodhisattvas. The style belongs to the early T'ang period. The vault is embossed with a lotus flower at the centre and some flying celestials around it.

CAVE VI—THE THREE BUDDHAS ON THE OPEN ROCK 摩崖三大佛.

This is a cave cut 16.48 metres wide in the face of a rocky wall rising to the south of the Cave of the Temple Ching-shan-ssü (Fig. 27). The wall at the bottom is engraved, in the centre, with a figure seated with legs down on a throne, and two standing figures and two seated Buddhas, one at each side. The work, which is left unfinished, belongs to the early T'ang period.

CAVES VII & VIII—THE TWIN CAVES 雙洞.

Cave VII has a seated Buddha engraved on the bottom wall, and, aside him, two Bodhisattvas and two Arhans. The side walls each contains a Buddha, a Bodhisattva, and a Lokapāla, all standing. A Vajrapāṇi

is carved on the wall outside the cave, and by his side we see an inscription, dated April, the 3rd year of Ch'ui-kung 垂拱, 687 A.D.

Cave VIII contains in the bottom wall two Bodhisattvas and two Arhans beside a Buddha seated with legs down. The inscription on the right side reveal is dated the 2nd year of T'ien-shou 天授, 691 A.D. We know from these that both the caves were constructed in the late years of the Emperor Kao-tsung 高宗 of the T'ang dynasty.

CAVE IX—THE CAVE OF TEN-THOUSAND BUDDHAS, OR WAN-FO-TUNG 萬佛洞.

The side walls are engraved with 15,000 figures of Buddha: hence the name of the cave. It is also called the Yung-lung-tung 永隆洞, because the work was completed in the 1st year of Yung-lung of the T'ang dynasty, 680 A.D. The interior of the cave measures 5.80 metres from side to side and 6.65 metres in depth (Fig. 29). The bottom wall contains four images surrounding a Buddha seated cross-legged on an octagonal pedestal. The right and left corners of the fore wall each contains a Lokapâla. Both the side walls are, as aforesaid, covered all over with small Buddhas in relief. The ceiling is carved with patterns of a lotus flower and some flying celestials. On each side of the gateway are to be seen the statues of a Vajrapâṇi and a lion. These images are executed in a style of the T'ang period, as is also the case with Caves X and XI, and show a marked progress over the sculptures contained in the caves of the Temple Ch'ien-ch'i-ssū 潛溪寺.

CAVE X—THE LION CAVE.

This is a small cave, 2.37 metres wide and 1.79 metres long, lying just to the south of Cave IX. Against the bottom wall are to be seen the carved images of a Buddha seated cross-legged on an octagonal throne (Fig. 32) and two Bodhisattvas, one on each side of him. There is also the sculpture of a lion, which is far more realistic than that in the Cave Wan-fo-tung. From the inscriptions carved on the walls, we learn that this cave dates back to the 2nd year of Shang-yüan 上元 of the T'ang dynasty, 675 A.D., or earlier.

The south wall outside the cave contains a five-storeyed pagoda in relief, measuring 2.36 metres tall (Fig. 29), also belonging to the early T'ang period.

CAVE XI—THE CAVE HUI-CHIEN-TUNG 惠簡洞.

Adjoining the Lion Cave, this cave measures 3.79 metres wide and 3.00 metres deep. The bottom wall contains a Buddha seated with legs down, attended on either side by a Bodhisattva and an Arhan, both standing (Fig. 36). From an inscription left on the south wall we understand that the cave was constructed in the 4th year of Hsien-hsiang 咸亨, 673 A.D., by a monk named Hui-chien 惠簡, and that the principal image represents Maitreya Buddha.

CAVE XII—THE CAVE LAO-LUNG-TUNG 老龍洞.

This cave, with an irregular shape, measures 5.40 metres wide, 9.48 metres deep, and about 8.50 metres high (Fig. 39). Into the bottom wall is carved a niche, containing five figures; but these do not represent the principal images. After all, the cave is an irregular assemblage of a number of T'ang niches, and cannot be considered to have been constructed on a systematic plan.

CAVE XIII—THE LOTUS FLOWER CAVE, OR LIEN-HUA-TUNG 蓮華洞.

The northernmost of the caves of the southern group in the Western Hills is the Lotus Flower Cave, and is also an important work of the Northern Wei period. The cave is furnished with a large arched gateway, which is covered with a beautiful flame ornament in low relief, enclosing a lion's head in its midst (Fig. 42). Originally a pair of Vajrapâṇis stood, one on each side of the gateway, carved in much the same style as those belonging to the Cave Pin-yang-tung. With a width of 6.00 metres and a depth of 9.75 metres, the cave has a very deep

oblong form, resembling the Cave Ku-yang-tung (Fig. 44). A standing Buddha, about 6 metres tall, which is the principal image, and two Bodhisattvas, all standing on lotus pedestals, are engraved on the bottom wall. On the parts of the wall spaced between the three images, two Arhans are carved in low relief, representing Ānanda and Kāśyapa. The side walls contain a number of small niches; those carved in the right wall are comparatively well arranged, but those in the left wall are quite irregular, which shows that they are not executed on a definite plan, as was also the case with the Cave Ku-yang-tung. Some of the niches in the side walls contain a Vimalakīrti and Mañjuśrī guarded by two Vajrapāṇis, all executed in relief. The ceiling is adorned with a beautiful lotus flower, which is encircled by flying celestials carrying some offerings (Fig. 47). All the Buddhist images, celestial figures, and lotus-flower ornaments in this cave show highly elaborate workmanship, but the Northern Wei style in which they are rendered appears to us to have been copied from the Cave Pin-yang-tung. The dates of construction inscribed on the small niches range from the 2nd year of Chêng-kuang 正光, 521 A.D., to the last years of the Northern Wei dynasty, including among them some dates belonging to the Eastern Wei 東魏 or Northern Ch'i 北齊 period. These facts lead us to the conclusion that the principal images of this cave temple are most likely a work of the time of Shên-kuei 神龜 or Chêng-kuang 正光, 518-525 A.D.

CAVE XIV.

The wall outside is carved with a standing Vajrapāṇi, now in a seriously damaged condition. The room is almost perfectly square, measuring 3.20 metres wide and 3.00 metres long. Out of the bottom wall projects a platform 0.97 metre high and 0.90 metre deep, supporting a Buddha seated in a cross-legged posture, and two Bodhisattvas and two Arhans all standing (Fig. 52). The side walls each contains a very large niche, 0.82 metre deep, with five images inside (Figs. 55, 56). The two niches are so executed as to form a perfect symmetry with each other. The ceiling, which is 3.20 metres high, has at the centre an unfinished relief of a lotus flower, measuring about 1.80 metres in diameter. Marks also remain around the flower, of an unsuccessful attempt to carve some flying celestials there. After all, this is a cozy little cave, built on a systematic plan of construction most common in the Northern Wei period. We see the same construction in Caves XVII (the Wei-tzū-tung 魏字洞), XXIV (the Shih-k'ü-tung 石窟洞), etc. It is, however, a matter for regret that our cave, taken altogether, impresses one as being somewhat incomplete.

CAVE XV—THE CAVE CHAO-K'Ê-SHIH-TUNG 趙客師洞.

This is a cave equal in size to Cave XIV, but different from it in that all the Buddhist images and niches here belong to the early T'ang period, save for a niche cut in the south wall, which is executed in the Northern Wei style (Fig. 57). We learn from this that the construction of this cave was first undertaken during the time of the Northern Wei dynasty, but was soon discontinued, and that, after the lapse of many years, the work was taken up again in the early years of the T'ang dynasty, resulting in the additional construction of those later niches and images which we see now.

CAVE XVI—THE CAVE P'Ö-TUNG 破洞.

Very deep and of a somewhat irregular shape, resembling a horseshoe, this cave contains no principal image of worship, but has a number of small niches carved at random all over the walls (Fig. 58). The inscription left on the wall surface shows that the cave was first opened in the early years of the T'ang dynasty. It is worthy of note that among the numerous niches carved in the outside walls, there is one shaped like a single-storeyed pagoda—probably a work of the early T'ang period (Fig. 59).

CAVE XVII—THE CAVE WEI-TZŪ-TUNG 魏字洞.

On the right wing of the outside wall stands a carved Vajrapāṇi, measuring about 2 metres tall. The

cave is 3.90 metres wide, 3.23 metres deep, and 3.90 metres high (Fig. 63). The ceiling is adorned with a huge lotus flower, surrounded by flying celestials in relief. Into the bottom wall is carved a throne, 1 metre deep, supporting a seated Buddha in the middle, and two Bodhisattvas and two Arhans standing by him. The side walls each contains a deep and tall niche executed symmetrically with one on the opposite wall (Figs. 65, 66). The upper parts of both the niches are carved with a Vimalakīrti and a Mañjuśrī in relief, as was the case with Cave XIV. Judging from the dated niches, we learn that this cave was constructed in the last years of Chêng-k'uang 正光 and the early years of Hsiao-ch'ang 孝昌, i.e. about 525 A.D. This cave is completed in a typical form of the Northern Wei style, and probably served as a good model for the plans of later caves.

CAVE XVIII—THE CAVE T'ANG-TZŪ-TUNG 唐字洞.

The gateway is provided, on the outside, with a carved roof, which is crowned by a bird and two shoe-shaped ornaments. The cave measures 4.50 metres wide, 3.50 metres deep, and about 3.00 metres high (Fig. 70). The bottom wall is carved with a seated Buddha, two Bodhisattvas and two Arhans. The right wall is carved with a Maitreya seated with legs down, and two Bodhisattvas, all executed in the early T'ang style, whilst the left wall contains a standing Avalokiteśvara and several small niches. All the images and niches are executed in the early T'ang style, although the dates inscribed on the right entrance wall lead us to the view that this cave was first opened not later than the 7th year of Ta-t'ung 大統, 541 A.D., of the Western Wei 西魏 dynasty.

CAVE XIX—THE CAVE OF THE TEMPLE FÊNG-HSIEN-SSŪ 奉先寺洞.

This is a wonderful structure, the huge cavity, with a breadth and a depth of about 30 metres respectively, gaping wide on a hillside in the middle part of the western range. A gigantic Vairocana Buddha accompanied by two Arhans and two Bodhisattvas, is carved on the shallow bottom wall. The side walls are engraved with figures of Lokapāla and Dvārapāla, all of very large sizes (Fig. 71). The enormity of their proportions is such that one can hardly appreciate the grandeur of these colossal images of the T'ang dynasty unless one takes the trouble to go over to the east bank of the River I and thence view these images against a background furnished by the whole western range. From the dates inscribed on the north side of the octagonal throne under the principal Buddha, we know that the construction of this cave temple was commenced on April the 1st, the 3rd year of Hsien-hsiang 咸亨, 672 A.D., and completed on December the 30th, the 2nd year of Shang-yüan 上元, 675 A.D. In a courtyard enclosed by the three walls of the cave, there once stood a wooden building known as the Great Temple Fêng-hsien-ssü 大奉先寺, of which now only a platform remains.

CAVE XX—THE CAVE OF THE MEDICAL RECEIPT, OR YAO-FANG-TUNG 藥方洞.

The outside wall is engraved with the figures of Dvārapāla one to each side of the arched gateway, and with a stèle accompanied by two soaring celestials above them. The stèle is supported by two genii squatted on the arch, under which stand two side-posts decorated with lotus ornaments (Fig. 74). They are all executed in high relief of the Northern Ch'i style, and are correspond well with the dedicatory inscription of the 6th year of Wu-p'ing 武平 on the left wall of the entrance. This dedication tells of the *Yao-fang* 藥方, a medical receipt inscribed on the both walls of the entrance and on the lower part of the forewall.

The interior of the cave measures 3.28 metres wide and 3.00 metres deep (Fig. 76). The bottom wall contains a low platform, 1 metre deep, on which are found a Buddha seated cross-legged, and two Bodhisattvas and two Arhans standing, all supposed to be the work of the Sui 隋 period. But, the niches engraved irregularly into the side walls are for the most part rendered in the Northern Wei style (Figs. 80, 82). To sum up, the construction of this cave temple seems to have been executed in the order, first, of the side walls,

commenced before the end of the Northern Wei period, then, of the outside wall belonging to the Northern Ch'i period, and, last of all, of the bottom wall with its Buddhist images, completed in the Sui period. The ceiling, containing a lotus flower at the centre and several celestial figures surrounding it, is also supposed to have been carved in the Northern Ch'i period.

CAVE XXII—THE CAVE KU-YANG-TUNG 古陽洞.

This southernmost of the principal caves in the Western Hills is more popularly known as the Cave Lao-chün-tung 老君洞. The cave, of somewhat oblong shape with a curved wall, measures 6.75 metres wide and 13 metres long (Fig. 86). The vault is 11 metres high. The gateway is now damaged beyond recognition. The bottom wall contains a low platform originally supporting two lions and a dais occupied by a cross-legged image of Buddha. The Buddha is now much disfigured by clumsy repairs, but the two Bodhisattvas, carved one to each side of him, are well preserved and show the original fine execution.

The side walls are divided into three horizontal zones, each of which contains four large niches of the same size (Figs. 95, 96). The entire surface of the uppermost zone, which, gradually inclining inward, merges into the highest concavity of the vault, is covered with numerous smaller niches leaving some places unworked; which is a distinguishing feature of the construction of this cave, showing the very complicated process. The cave is the oldest among those of Lung-mên, having several niches, the earliest being dated the 18th year of T'ai-ho 太和, 495 A.D. But, the cave was not completed at one time: it was carried out during a long period with many changes of plan. Even the principal images, now contained in the bottom wall, were obviously not intended at the very beginning of this cave. They were completed in about 500 A.D., i.e. the last years of the first stage. The excavation of the cave itself, however, seems to have been carried out during three separate stages—namely, the first excavation was made during the eras of T'ai-ho 太和 and Ching-ming 景明 (494-503 A.D.), the second during Chêng-shih 正始 and Yung-p'ing 永平 (504-511 A.D.), and the third during the last years of Yung-p'ing, and Chêng-kuang 正光 (509-524 A.D.). The works of the first stage are to be seen on the uppermost zone of the side walls, those of the second on the middle zone, and those of the third on the lowermost zone. Also, the blanks left on the side walls were filled up during the late Northern Wei period and the Eastern Wei 東魏 period.

Judging from the inscriptions, we learn that the 29 Maitreyas are represented as Bodhisattva seated cross-ankled, the 11 Avalokiteśvaras as Bodhisattva standing, and the 24 Śākyamunis as Buddha seated, of which 16 have their hands clasped together. The workmanship of this cave is remarkably fine and elaborate. The reliefs vary greatly in the depths of their execution, and, to say nothing of the magnificent work embodied in the Buddhist images, all the celestial figures, the Buddhist monks, and even the flames and floral designs are also rendered in the delicate and elaborate style. The characteristics of the Northern Wei period are well represented in the work of this cave.

CAVE XXII—THE CAVE WANG-HSIANG-TUNG 王祥洞.

Situated to the south of the Cave Ku-yang-tung, this has been recognized from an inscription contained therein, to be a construction belonging to the time of the Empress Tsê-t'ien 則天武后 of the T'ang dynasty.

CAVE XXIII—THE CAVE HUO-SHAO-TUNG 火燒洞.

Also situated to the south of the Cave Ku-yang-tung, this cave is hewn into a rocky hillside 15 metres above the road. The outer wall contains a large arched gateway, carved with flame ornaments and flying celestials in relief. The principal image is a seated Buddha, now seriously damaged. Judging from the dates inscribed, it may be supposed that the construction of this cave was commenced about the time when or immediately after the Cave Ku-yang-tung was completed. There is, outside the cave, a four-storeyed pagoda in relief, executed in the Northern Wei style.

CAVE XXIV—THE CAVE SHIH-K'U-TUNG 石窟洞.

The cave occupies a low ground that lies to the south of Cave XXIII. An arch and a roof-like carving mark the entrance to the cave. An inscription, carved on the south wing of the outside wall, bears the date, indicating that the cave was hollowed out in the 3rd year of Hiao-ch'ang 孝昌, 527 A.D. A construction much resembling the Cave Wei-tzū-tung, it contains a row of seven images on the bottom wall, including a Buddha seated at the middle, and a Bodhisattva at the each end of the row, represented in the posture of meditation with his left leg down. The latter is a unique occurrence throughout Lung-mên.

CAVE XXV—THE CAVE LU-TUNG 路洞.

A little distance to the south of Cave XXIV, the road skirting the hills takes a bend to the west; and here, on a hillside not far removed from the road, gapes the Cave Lu-tung. Being 4.10 metres wide and 3.93 metres deep, it contains, in the bottom wall, a row of seven images, including a seated Buddha in the middle, all placed on a platform. As regards the general plan of construction and the style and form of the niches, this cave much resembles Cave XXIV. The dates inscribed lead us to suppose that the construction of this cave dates back to the middle of the 6th century A.D.

CAVE XXVI—THE CAVE YEN-TSAI-TUNG 延載洞.

This is a cave belonging to the T'ang period, and is situated to the south of Cave XXV. The platform carved in the bottom wall accommodates a Buddha seated with legs down on a square pedestal, and some Arhans, Bodhisattvas, and Lokapâlas arranged in a row. From an inscription carved on a wall, we may say that this cave was constructed in the 1st year of Yen-tsai 延載, of the T'ang dynasty, 694 A.D.

CAVE XXVII.

Winding westward and farther up the hill, we come to a badly damaged cave of the Northern Wei style: this is Cave XXVII. So far-reaching is the demolition that it is hardly possible to ascertain any further details than that the principal image here resembles that of Cave XVII.

CAVE XXVIII—THE SOUTHERNMOST CAVE.

Situated immediately above and to the south of Cave XXVII, this is the southernmost of the western group, and has a gate opening to the south-east. The interior is 4.71 metres wide and 3.45 metres deep, with a height up to the ceiling of 3.79 metres. The bottom wall contains two Bodhisattvas and two Arhans, and a seated Buddha in the middle, all engraved in the style of the T'ang period.

CHAPTER II

THE CAVES IN THE EASTERN HILLS

In comparison with the Western Hills, the Eastern Hills comprise a far smaller number of cave temples. On the Hill Lei-ku-t'ai 擂鼓臺 at the southern extremity of the range, three caves lie side by side facing south-west; and, a little way to the north, lies the Cave of the Temple K'an-ching-ssü 看經寺洞. Half-way between this cave temple and the Hill Lei-ku-t'ai, there is a ravine called the Wan-fo-kou 萬佛溝, on the north cliff of which are excavated several small caves, all opening to the south. These caves of the Eastern Hills were all excavated during the T'ang period, there being none that belongs to the Northern Wei or Northern Ch'i period. Going farther north, we come to the famous Temple of Hsiang-shan-ssü 香山寺 erected on the side of a hill that forms the northern end of the range.

THE CAVE OF THE TEMPLE K'AN-CHING-SSŪ 看經寺洞.

The cave has an entrance facing the west and a floor space about 11 metres square. The flat ceiling is carved with a lotus flower at the centre and six celestial figures around it, all in relief. At the bottom of the main sanctuary, there is a stone-built platform of 3 metres square. On this is placed an octagonal throne 1.50 metres high, the seat being occupied by a Buddha seated cross-legged (Fig. 108). The walls on the left, on the back, and on the right—which are all skirted with a panel work 2 metres high—are carved respectively with nine, eleven, and nine Arhans in relief. These twenty-nine Arhans are so arranged that the one at the left end of the left wall leads the procession (Fig. 110). The construction of this cave temple belongs to the middle T'ang period.

THE THREE CAVES ON THE HILL LEI-KU-T'AI 擂鼓臺三洞.

The group consists of the South, the Middle, and the North Caves. The South Cave is 7.70 metres wide and 5.80 metres deep (Fig. 111). At the centre of the main sanctuary, there is a stone-built square platform measuring 3 metres, on which is placed a square throne, which again is surmounted by a seated image of Buddha. The walls are carved all over with a great number of small Buddhas; and a lotus flower decorates the centre of the ceiling.

The Middle Cave has a large number of small Buddhas carved all over the outside wall, and a pair of Dvârapâlas guarding the entrance; but these have now decayed into a regrettable state (Fig. 115). The floor inside measures 6 metres wide and 5 metres deep. A platform lies at the centre, accommodating three seated Buddhas. The bottom wall is engraved with a Buddha seated with legs down, and two Bodhisattvas standing, all executed in high relief. The standing Bodhisattvas on lotus stems have their bodies turned sideways. The vaulted ceiling has a lotus flower carved at the centre. The panel work covering the lower part of the side walls contains the figures of twenty-five Arhans in relief. They are of smaller size than the similar figures found in the Temple K'an-ching-ssū. In this cave, each figure has an inscription on its side, which is a paragraph from the *Fu-fa-tsang-ch'üan* 付法藏傳 (The Lives of the Saints). The cave was made during the reign of the Empress Tsê-t'ien 則天武后, 689-705 A.D.

The North Cave faces the west, and has a rectangular floor, measuring 3 metres square. But the side walls curve continuously, and make a perfect dome. The two side walls and the bottom wall are each engraved with a Buddha seated on a square throne. The space left on the walls is filled up with small Bodhisattvas seated on lotus flowers, each in his own free posture. On the forewall, an Avolokiteśvara with four hands and another with six hands are engraved, one on each side of the door-way, and on the outside wall the figure of Bhikshu is found to the right wing, whilst the left wing is completely destroyed. The work here belongs to the same period as the Middle Cave.

CONCLUSION

GENERAL REMARKS ON THE CAVE TEMPLES OF LUNG-MÊN

Of all the cave temples in Lung-mên, the foremost in the order of construction is the Cave Ku-yang-tung of the Western Hills. The niches, which are the oldest in this cave, were engraved in the 18th year of T'ai-ho 太和, 495 A.D., which is the year following the transfer of the imperial capital to Lo-yang. It was not, however, till the time of the 'eras' Ching-ming 景明 and Chêng-shih 正始, i.e. after 500 A.D., that the principal image was finally completed. Then, after being worked on at three different times, at last the work of this cave was abandoned in an unfinished state during the 'eras' Hsi-p'ing 熙平 and Shên-kuei 神龜, 516-519 A.D.

Next in the order of antiquity come the 'Three Caves of Pin-yang.' Of these, however, it is only Cave III that was ever completed.

Then, as following these in the order of the commencement of work must be mentioned the group of caves lying around the Cave Ku-yang-tung. The construction of Caves XVII, XIX and XXIII was at least begun not later than the 3rd or 4th year of Chêng-kuang 正光, 522 or 523 A.D. In Cave XIII, the principal image was completed about the time of Shên-kuei and Chêng-kuang, 518-524 A.D., and the carving of the niches in the side walls was steadily continued down to the last years of the Northern Wei dynasty. Simultaneously with the construction of the above, five other caves were in course of excavation around Cave XVII—namely, Caves XIV, XV, XVIII, XXIV and XXV. The work was commenced for the most part during or after the Hsiao-ch'ang 孝昌 'era,' i.e. after 525 A.D. Of all these, however, only three were finished, nearly if not completely, before the end of the Northern Wei period—namely, Caves XIV, XVIII and XXIV. Among the others, Cave XXV underwent additional carving during the reigns of the Eastern Wei, Western Wei, and Northern Ch'i dynasties; Cave XX was not completed until the time of the Northern Ch'i and Sui dynasties; and Caves XV and XVIII became what we see now only after the T'ang dynasty had begun to reign.

The *Wei-shu* 魏書 contains, in the chapter *Shih-lao-chih* 釋老志 (On Buddhism and Taoism) some important accounts of the circumstances concerning the construction of the cave temples of Lung-mên during the Northern Wei period. By putting these accounts and the results of our actual observations together, we are enabled to say as follows:—

- (1) If we take "June, the 4th year of Chêng-kuang," 523 A.D., as given in the *Wei-shu*, to mean the date when the "Three Caves" were completed, these three must refer to none other than Caves XXI (Ku-yang-tung) and III (Pin-yang-tung)—both constructed in honour of the Emperor and Empress Hsiao-wên-ti 孝文帝 and commenced in the 2nd year of Chêng-shih—and Cave XIII (Lien-hua-tung)—constructed in honour of the Emperor Süan-wu-ti 宣武帝 during the Yung-p'ing 'era,' since these three are the largest among the extant caves and since the dates of their construction, determined by examination of the caves themselves, agree with the dates given in the *Wei-shu*.
- (2) However, the statement made in the *Wei-shu* is not explicit enough to warrant us in deciding that the above date denotes the date of the completion of the "Three Caves." If, on the contrary, we might include among these some of the caves that were not quite finished at the time, then it would be most reasonable to suppose that the "Three Caves" refer to the Three Caves of Pin-yang. Of these, as stated elsewhere, the North and South Caves were not yet completed at the time of the Northern Wei dynasty; but, if we realize the fact that the three are mutually contiguous caves,

CONCLUSION

and are constructed on much the same plan, there is good reason to think that some very close relationship exists among them. Moreover, the plans of construction detailed in the *Wei-shu* are found to be applicable to these three, but not to the other three mentioned under (1). For these reasons, it would be nearer the truth to say that the "Three Caves" in the *Wei-shu* refer to these Three Caves of Pin-yang.

After the downfall of the Northern Wei dynasty; no important work was performed under the Eastern Wei, Western Wei, Northern Ch'i and Sui dynasties—the only exception being Cave XX, which received additional carving during this time.

Under the T'ang dynasty, the Cave Temple Fêng-hsien-ssū was constructed between 672 and 675 A.D., and towards the close of the 7th century, Caves IX, X and XI and the Twin Caves were constructed one after another. It was during this time, too, that innumerable Buddhist niches were carved inside and outside the caves of the Western Hills. Subsequent years, under the Empress Tzê-t'ien-wu-hou, saw the work extended to the Eastern Hills, where several caves were then excavated. The work was continued off and on till the time of the Emperor Su-tsung 肅宗, 756-762 A.D., when it finally ceased.

The wonderful workmanship displayed in the sculpture of the images and niches in the Northern Wei caves of Lung-mên is a new development of the artistic technique that had grown after the transfer of the imperial capital to Lo-yang, and had never been seen in the stone sculptures at Yün-kang 雲岡, in Ta-t'ung 大同. Here is not to be seen the grandeur in art which characterizes the cave temples at Yün-kang constructed by the same T'o-po 托跋 tribe at the beginning of its ascendancy—a race which was to found the Northern Wei dynasty and which willingly embraced the various styles of western art. Indeed, after the migration of the imperial family into the valley of the Yellow River, the cultural centre of the Han 漢 race, the Buddhist art of the dynasty had come to be more or less influenced by the indigenous culture. It has to be remembered in this connexion that the calcareous rocks of Lung-mên were more convenient for the expression of minute details than the sandstone of Yün-kang. As time went on, however, the art of the invader gradually became absorbed into that abstract art of line-engraving which had flourished in the indigenous culture since the time of the Han 漢 dynasty. As the result of this amalgamation, the art of the round sculpture was allowed to find expression only in Buddhist images; whilst ornamentations such as lotus-flowers, floral designs, and flying celestials, and sometimes even the figures of Buddhist monks came to be executed in very minute lines such as may be seen in the open-work. The lines are so fine that their effect is quite invisible to the naked eye, and only could be appreciated in rubbings taken of them. And yet, the delicate beauty of these lines expressing various shades of tone and rhythm is enough to call forth the profound admiration of the student of art.

Next, turning our eyes to the colossal statue of Vairocana Buddha at the Temple Fêng-hsien-ssū 奉先寺, and the Buddhist statues and other sculptures of the T'ang period now to be seen in Cave IX and the caves of the Eastern Hills, we find that the art of the T'ang dynasty as executed in Lung-mên presents a striking contrast to that of the Northern Wei dynasty. We notice that the niches have become shallower in depth and their ornaments gradually neglected, till at last the making of Buddhist statues has become a matter of primary interest to the T'ang artists, the very construction of caves being considered of secondary importance.

In the present days when nearly all the ancient temples and sculptures have become extinct in China, these cave temples at Lung-mên are the only remaining works of importance, and should be of inestimable value to the student of ancient Chinese culture, for they can reveal to him masterpieces of style and execution, characteristic of this obscure but significant epoch in the development of Chinese art.

BUDDHISM UNDER THE NORTHERN WEI 北魏 DYNASTY

AS SEEN IN

THE CAVE TEMPLES AT LUNG-MÊN 龍門

BY

ZENRYŪ TUKAMOTO

Buddhism, which, after its introduction into China about the beginning of the Christian Era, attained a high degree of prosperity under the Northern Wei 北魏 dynasty, has bequeathed, in the vicinities of the first and second seats of the imperial government, two colossal and now world-famous monuments—namely, on the west of Ta-t'ung 大同, in the Mêng-chiang 蒙疆 District, the Cave Temples of Yün-kang 雲岡 and, to the south of Lo-yang 洛陽, in Honan 河南 province, the Cave Temples of Lung-mên 龍門. The former was constructed during some 30 years towards the end of the Ta-t'ung period (398-493 A.D.) of the dynasty, and the latter during the ensuing Lo-yang period (493-534 A.D.), both under the auspices of the imperial house. Thanks, indeed, to these magnificent relics, we are enabled to observe and study in concrete forms some aspects of metropolitan Buddhism as it was when Northern Wei culture was at its height. Even after the downfall of the dynasty, the construction of caves and the sculpturing of images at Lung-mên were continued with unrelaxed ardour down to the middle of the T'ang 唐 period (i.e. the middle of the 8th century A.D.). Now, add to these caves and images the 2,000 or more inscriptions on the walls of the cave-temples, and we have gained a clue as to how Buddhism was received in China and what transitions it went through during the 250 years in which this Indian religion prospered in and around Lo-yang, then the centre of Chinese culture.

Already, several reports and studies have been published in Europe and America concerning these two monuments; but, when we realize that our Western confrères must find it extremely difficult to gain full understanding of the Chinese versions of the Buddhist sūtras, and of the religious doctrines and beliefs which these had created in contemporary China, they are, after all, not in a position to give much more than archaeological accounts of these relics or to view them as anything more than works of art. They lack the background for appreciating the religious motives which inspired the construction of these caves and images; consequently they cannot be expected to be able to interpret the modes of execution, which varied during the 300 years, in the light of the evolution of the doctrines and beliefs of the Chinese Buddhists during this period. In other words, it must be extremely difficult for Western scholars to appreciate these monuments in the light of their intrinsic worth as relics of Buddhism in China. Indeed, these 300 years is a golden age in the 2,000 years' history of Chinese Buddhism, for it was during these three centuries that Buddhism prospered most in China, that it underwent a new Chinese development, and that Chinese sects were founded for the first time. Amid the ever-growing confusion occasioned by the multifarious forms of Buddhism introduced into China from India and the countries of Central Asia, and by the importation through missionaries of various countries and schools, of such *Mahāyāna* sūtras as the *Vimalakīrti-nirdeśa* (*Wei-mo Ching* 維摩經), the *Saddharma-puṇḍrīka* (*Fa-hua Ching* 法華經), the *Mahā-parinirvāṇa* (*Nieh-P'an Ching* 涅槃經), and the *Buddhāvataṃsaka nāma mahāvaiṣṭhī* (*Hua-yen Ching* 華嚴經), of the Mahāyānist doctrines of the two great Indian schools of *Nāgārjuna* (龍樹) and *Asaṅga* (無著), and even of the texts of the doctrines of some Hīnayānist schools, Chinese Buddhists tried hard to rearrange in a

unified system these manifold manifestations of the religion, and, by evolving a Chinese doctrinal system, at last succeeded in creating the so-called 'Northern Buddhism' represented by the first Chinese sects then founded—a religion quite distinct in character from the 'Southern Buddhism' that prevailed in Ceylon and the vicinity. Now, when we realize that the construction of the cave temples at Yün-kang and Lung-mên was a long-continued work, it is obvious that a full appreciation of their meaning would be possible only when these relics were viewed in the light of this development of Buddhism in China. In his Japanese text, the author has attempted to explain, from the point of view of the general history of Buddhism in China, the essential nature and the historic significance of Northern Wei Buddhism as it is embodied in the sculptures of Lung-mên.

The Japanese text comprises the following chapters and sections:—

INTRODUCTORY REMARKS:—

Chapter I—The Importance of the Cave Temples of Yün-kang and Lung-mên.

Chapter II—The Importance of the Rock Inscriptions at Lung-mên.

Chapter III—Alteration and Development in the Sculpturing of Images at Lung-mên.

MAIN DISCOURSE:—

Chapter IV—The Prosperity and Decline of Buddhism at Lo-yang under the Northern Wei Dynasty, Considered with Reference to Lung-mên.

§1—The Transfer of the Imperial Capital to Lo-yang, and its Relation to the Sculpturing of Images at Lung-mên.

§2—The Period under the Emperor Shih-tsung Süan-wu 世宗宣武帝.

§3—The Period under the Emperor Su-tsung Hsiao-ming 肅宗孝明帝, i.e. the Period of the Administration by the Empress Dowager Ling 靈太后.

§4—The Period after the Tragedy at Ho-yin 河陰, in Lo-yang.

Chapter V—Buddhism as Expressed in the Northern Wei Caves.

§1—The Ku-yang Cave 古陽洞 and the *Saddharmapundarika sūtra*.

§2—Buddhism in the Pin-yang Cave 賓陽洞.

§3—The Significance of the Northern Wei Caves in the History of Chinese Buddhism.

Chapter VI—Some Important Inscriptions Indicating the Dates of the Sculpturing of Images, and their Value as Historical Material.

§1—Inscriptions Dedicated by Members of the Imperial Family of the Northern Wei Dynasty and by Members of the Nobility Descended from Northern Tribes.

§2—Inscriptions Dedicated by Buddhist Priests.

§3—Inscriptions Dedicated by Religious Fraternities (I-i, 邑義).

Chapter VII—Changes in the Objects of Worship, as Seen in the Images at Lung-mên.

§1—The Worship of Maitreya Bodhisattva.

§2—The Change from Sâkyamuni Buddha to Maitreya Bodhisattva (The Decline in Importance of Sâkyamuni as the Primary Object of Worship).

§3—The Changes from Sâkyamuni and Maitreya to A-mi-t'ô Buddha, and from Wu-liang-shou-fo 無量壽佛 to A-mi-t'ô-fo 阿彌陀佛 (The Change of Religious Attitude with the Change of Dynasties from the Northern Wei to the T'ang).

Chapter VIII—The Place in History Occupied by Northern Wei Buddhism as Expressed at Lung-mên.

The first three chapters are devoted to the discussion of the important rôle played by the Cave Temples of Lung-mên in the history of Chinese Buddhism. Chapter IV gives a general account of the progress of the construction-work at Lung-mên, at the same time reviewing the cultural policy of the Northern Wei government after its removal to Lo-yang, and the consequent prosperity of Buddhism at the new capital. In Chapter V, the

author details the circumstances that led to the evolution of a new Mahâyânistic Buddhism in China, the indications of which he sees in the sculptures executed in the two most important and authentic caves of the Northern Wei period. In Chapter VI, while giving interpretations to the inscriptions which he considers the most valuable material for the study of the Northern Wei Buddhism at Lung-mên, he points out that Śâkyamuni Buddha and Maitreya Bodhisattva were the chief objects of adoration in the Northern Wei period. Then, in Chapter VII, he analyzes the essential nature of such worship, and traces the changes in the centre of worship from Śâkyamuni Buddha to Maitreya Bodhisattva, and eventually to other divinities, and goes on to discuss the significance of such transitions in the religious notions of the followers of Buddhism in North China, citing as a notable example the remarkable fact that the divinities enthroned in the caves of Lung-mên underwent conspicuous vicissitudes in the course of time.

The main points of the author's view may be summarized as follows:—

I

The arrangement of the Buddhist images which form the wall surfaces of the most ancient cave, known as the Ku-yang Cave—namely, the seated Buddhas, representing Śâkyamuni, the cross-ankled Budhisattvas, representing Maitreya, the two seated Buddhas in a niche, representing Śâkyamuni and Prabhûtaratna (To-pao-fo 多寶佛), and the 'Thousand Buddhas'—is in perfect agreement with the statement made in the *Saddharma-puṇḍarîka sūtra* (*Fa-hua Ching* 法華經). Next, in the Pin-yang Cave, which was constructed by the imperial family of the Northern Wei dynasty, and in the many niches belonging to the same dynastic period, there is to be seen a marked influence of the *Vimalakîrti-nirdeśa* (*Wei-mo Ching* 維摩經). These facts serve to confirm the author's view that the two Mahâyânistic texts were the widest-read and most influential scriptures in the Buddhist world of the Northern Wei period.

II

Though, in the Ku-yang Cave, the principal image, representing Buddha, is attended by two Bodhisattvas, in the other caves of the Northern Wei period Buddha is attended by two Bodhisattvas and two Arhans, thus making up a row of five divinities. The Arhans, who are Mahâ-Kâśyapa (大迦葉) and Ânanda (阿難), represent the Śrâvakas (聲聞), or the importers of *Hînayâna* Buddhism; whereas the Bodhisattvas represent the introducers of *Mahâyâna* Buddhism. Therefore, the Buddha attended by two Śrâvakas and two Bodhisattvas signifies that he preached the two doctrines of *Mahâyâna* and *Hînayâna*. This arrangement also indicates that the Northern Wei Buddhists accepted both the Mahâyânistic and Hînayânistic sūtras, as gospels preached by Śâkyamuni Buddha himself. Furthermore, it is an indication in the concrete of the tendency displayed by the newly developed Chinese Buddhism, which, embracing all the *Hînayâna* doctrines and, at the same time, upholding the *Mahâyâna* ideal as the ultimate goal, was trying to rearrange all the Chinese versions of Buddhism, and which, perhaps influenced by the teachings of the *Saddharma-puṇḍarîka* and other sūtras, maintained that there should be an end to the rivalry, as then existed, between *Mahâyâna* and *Hînayâna*, and that all the schools of Buddhism should come back to the *Eka-yâna* (一乘). We learn from this fact that those Mahâyânistic sects which eventually came into existence under the Sui 隋 and T'ang dynasties and subsequently developed in Japan into the various Japanese sects, had been having their foundations laid during this Northern Wei period.

III

We find, in the cave temples of the Northern Wei period both at Yün-kang and at Lung-mên that, the images forming the nuclei of these temples are invariably those of Śâkyamuni Buddha. At Yün-kang, he is represented by the awe-inspiring colossal images, dominating and dignified in aspect like the heroic and powerful emperors of the Northern Wei dynasty. Also, many scenes from the life of Śâkyamuni are illustrated in reliefs

here. On the other hand, in the cave temple of the imperial family at Lung-mên, i.e. the Pin-yang Cave, the principal image of worship is so executed as to embody that benevolent Buddhahood to which even the emperor might do reverence. The reliefs here represent, instead of the scenes from the actual life of Buddha, those feasts of austerity and self-sacrifice which he had performed in his remote prenatal life, thereby showing that his attainment to 'Supreme Enlightenment' dates back to a remote past and that he is the very incarnation of boundless benevolence. Also, he is represented here as the propounder of the *Vimalakīrti-nirdeśa* and other Mahâyânic doctrines. The images and sculptures at Yün-kang vividly remind us of that early Northern Wei period when Buddhism appealed to the powerful military conqueror with the words "The Emperor is Buddha incarnate" (quoted from the *Wei-shu*, 魏書)—when the simple inhabitants of the Mêng-chiang District accepted the Ta-t'ung Buddhism on the strength of those episodes in Buddha's life. On the other hand, at Lung-mên one may walk in the footsteps of that Lo-yang Buddhism, which had already converted the imperial family and was making great strides towards the complete understanding of its doctrines among the people. It may be said, therefore, that in these two groups of cave temples are to be seen the two phases of Northern Wei culture before and after the transfer of the capital to Lo-yang.

IV

We notice in the images sculptured in the Northern Wei caves of Lung-mên that the centre of worship of the contemporary Buddhists was then in course of transition from Śākyamuni to Maitreya. As is specified in the *Wei-shu* 魏書, the followers of Northern Wei Buddhism believed that Śākyamuni was the successor of the six Buddhas who had gone before him, that he had made his appearance in the human world as the seventh Buddha, and that he in turn was to be succeeded by Maitreya in the world to come. Out of this hereditary line of divinities, i.e. the Six Buddhas of the Past → Śākyamuni Buddha → Maitreya Bodhisattva, all but the last named were divinities that had already passed away, whereas the only divinity from whose lips the mundane mortals of the world after Śākyamuni might hope to hear the gospels of salvation could be none other than Maitreya, the Buddha-to-be, now waiting in Heaven for his turn. It was natural, therefore, that the contemporary Buddhists should find reason in transferring their adoration from Śākyamuni, who was associated in their minds with a sense of distance and remoteness—that "being of the past, who had lived in India a thousand years before them"—to the other divinity, Maitreya, who, having inherited all the teachings of his predecessor, was now living in Heaven. Indeed, most of the invocations inscribed in the Lung-mên caves during the Northern Wei period are addressed to the two succeeding Buddhas, Śākyamuni and Maitreya; but, even in these, there is an increasing tendency towards praying to the latter that after death one may be born again in that Heaven where Maitreya lives, or that, when, at some future time, Maitreya comes down to the mundane world, one may be born a human being so that one may listen to his gospels and receive salvation at his hands.

V

Though some images in the Northern Wei caves have been made for the emperor and the country, or for the donors themselves or other living individuals, most of them are offerings made in behalf of the donors' departed relatives; and the prayers inscribed about the images almost invariably contain devout wishes for the happiness of the "seven generations of parents," etc., or hopes to share Buddha's blessings with all mankind. This ". . . . with all mankind" is in itself a reflection of the spirit of *Mahâyāna* Buddhism, which, in contrast to the ideal of personal salvation of the Śrāvakas, emphasized the "interests of one's fellow creatures"; also, praying for the repose of ancestors' spirits well indicates how Buddhism was preached in China in inseparable connection with that old and powerful morality, the *hsiao* (孝, 'filial piety'), which characterizes the Chinese family system, and also with the universal observance of ancestor-worship.

VI

Buddhism, when it came to praying for the happiness of deceased ancestors, naturall had begun to feel the awakening of a new religious consciousness, which eventually developed into the Ching-t'u (淨土, 'Pure Land') Doctrine. As we come down to the T'ang period at Lung-mên, we find that the belief in the Sukhâvatî, or A-mi-t'o Buddha's 'Paradise in the West,' predominates, and that, in contrast to a remarkable scarcity of images of Śâkyamuni and Maitreya, there is a large number of those of A-mi-t'o—who was rarely to be met with in the Northern Wei period—reinforced by many images of Avalokiteśvara (觀世音), Kshitigarbha (地藏), and other divinities of benevolence and salvation. Indeed, the popular conception of Buddhism as expressed in the Chinese proverb, "Avalokiteśvara in every home; A-mi-t'o in every place" (家家觀世音, 處處彌陀佛), is well reflected in this Lung-mên Buddhism of the T'ang period.

Not satisfied with the hereditary line of Buddhas belonging to the mortal world, i.e. the Six Buddhas → Śâkyamuni → Maitreya, who were the principal objects of adoration with the Northern Wei Buddhists, the Buddhists of this period sought solace in worshipping the other divinities who were said 'to live actually' in that other world—the 'Pure Land.' There must have been a considerable reason for such a remarkable change in the objects of worship, occurring as it did in the religious world where the influence of traditions was paramount and on the very spot where many precedents to the contrary existed. The contemporary Buddhists of China desired to bathe in the benevolence of these 'living' divinities, because they felt that these were nearer to them than Śâkyamuni who had died in far-off India long, long before, or Maitreya, his successor-to-be, the Buddha of the future. Indeed, Śâkyamuni and Maitreya give one the impression of sagacious philosophers who have either conceived of a profound doctrine or have inherited it, and are now directing the way to it. Not so with the 'living' divinities, for, the more the Chinese Buddhists reflected upon the sinfulness and imperfectness of their own present selves and environments, the more they yearned for benevolent saviours who would be magnanimous enough to tolerate and take them under their wings with all their sins and imperfections. Were not A-mi-t'o, Avalokiteśvara, Kshitigarbha, etc. the very divinities in whom such benevolence was embodied?

With the Sui period as a turning-point, Chinese Buddhists began to advance from a mere search for the spirit of Buddhism as it had been conceived in India, towards the establishment and practice of a new Chinese religion. It was during this period, too, that the Doctrine of the 'Pure Land' (Sukhâvatî) began as a vigorous practical movement, urged by the actualities in contemporary China; and under the continued guidance of a succession of very able reformers, notably, Tao-ch'ô 道綽 (†645), Shan-tao 善導 (†681), etc., it soon gathered around it an immense number of enthusiastic adherents who were ready to put complete and unquestioning faith in the boundless benevolence of A-mi-t'o. To sum up, the Cave Temples of Lung-mên present a magnificent panorama of the 250 years' history of the evolution from Indian Buddhism to an independent and consummately Chinese Buddhism.